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one genuflection to things modern is made to simplified spelling, which to the present writer seems as Satanistic as any of the changes so righteously decried. In speaking of the dialects of America he includes, strange to say, New York, New England and Boston, as well as the long-suffering West and South. If one has not the time to read the whole book, let him consider at least the first essay, "*Nor Yet the New*". S. B. E.

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AMERICAN AND BRITISH VERSE FROM THE YALE REVIEW. New Haven: Yale University Press. 1920. Pp. 52.

"This little collection," writes John Gould Fletcher in the Foreword, "is not an ordinary group of poems; it is a link between two nations, an emblem of growth, a proof that poetry is still being written in the English tongue." Nineteen poems are included, from sixteen authors, among whom are John Drinkwater, Robert Frost, Winifred M. Letts, John Masefield, Robert Nichols, Edwin Arlington Robinson, Siegfried Sassoon, Sara Teasdale, and Edith Wharton.

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FLAME AND SHADOW. By Sara Teasdale. New York: The Macmillan Company. 1920. Pp. 144.

Sara Teasdale (Filsinger) is a poet both by instinct and by habit of thought and life. Her work is distinguished by its lingering lyric beauty simply created through the simple but exquisitely refined patternings of phrases and forms. It has the atmosphere of an unostentatious home whose happiness is based upon a loyal sincerity to the ideals of true culture, of educated sympathy. In little stoic sessions she grapples the obstinate problems of life and death, and wonders whether Beauty, the all-healing, may not alone bring peace.

The collection numbers twelve parts. The first is a group of prologue-poems, lyrically anticipating in mood and aspect the motives and qualities of the parts that follow. *Meadowlarks* in this group is especially noteworthy. The next two parts are called "Memories", and include such exceptional poems as *Places, Only in Sleep* and *Grey Eyes*. Two parts are devoted to